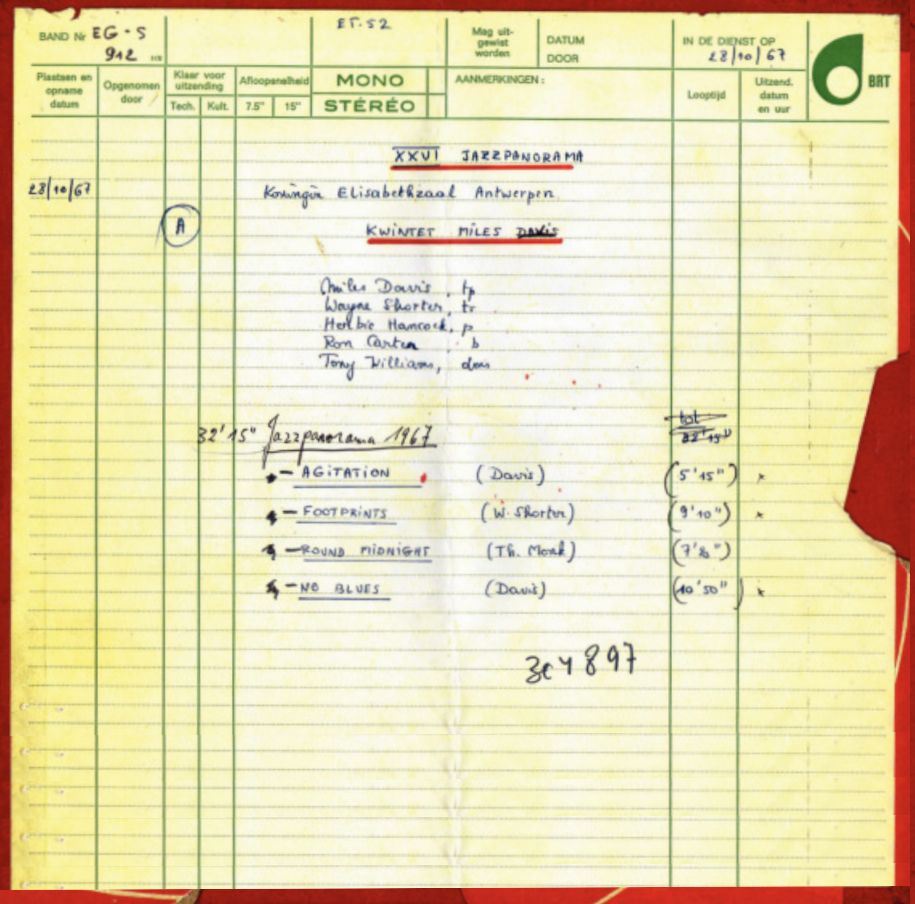

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28/10/67

XXVI JAZZPANORAMA

Koningin Elisabethzaal Antwerpen

A

KWINTET MILES DAVIS

Miles Davis, tp
Wayne Shorter, ts
Herbie Hancock, p
Ron Carter, b
Tony Williams, dms

32'15" Jazzpanorama 1967 — tot 32'15"

1 – AGITATION (Davis) (5'15") x
2 – FOOTPRINTS (W. Shorter) (9'10") x
3 – ROUND MIDNIGHT (Th. Monk) (7'25")
4 – NO BLUES (Davis) (10'50") x

304897

MILES DAVIS QUINTET

LIVE in Europe 1967

The Bootleg Series Vol. 1

I once told Miles, "when you had Herbie, Wayne, Tony and Ron on tour in Europe, I wouldn't have dared to get on the bandstand with you." That group was not ahead of its time. They *were* the time.

— Jazz impresario George Wein, producer of the 1967 "Newport Jazz Festival in Europe" tour

Given the long-running impact of Miles Davis's various ensembles of legend, it's a bit sobering to consider how short-lived they actually were.

Miles's mid-1950s quintet—featuring John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones—lasted roughly a year and a half, as did his road band from the *Bitches Brew* era, with Wayne Shorter, Chick Corea, Dave Holland and Jack DeJohnette. The famous sextet with Coltrane, Chambers, Bill Evans, Cannonball Adderley, Jimmy Cobb? No more than eight months in 1958—plus two days the following spring to record *Kind of Blue*.

By this measure, the nearly four-year life of Miles's renowned '60s Quintet—Shorter, Herbie Hancock, Ron Carter, Tony Williams—seems an eternity. Predictably, by remaining a consistent unit from late '64 to the spring of '68, and despite Miles being sidelined through much of '65 with health issues, this lineup was able to mature, change, try out new ideas, stumble, recover, and proceed anew unlike any other in the trumpeter's employ. Such was their legend that even before each member departed, one by one, they were being referred to collectively as Miles's Second Great Quintet.

The inevitability of their growth was due in part to Miles's own intrepid drive, as much as it had to do with the group's youthful charge and unlikely combination of talent—two characteristics that would mark Miles's groups for the remainder of his career. A wispy sounding saxophonist who favored lyrical contours over explicitly stated lines. A classically informed pianist of harmonic dexterity and rhythmic suppleness. A bassist with an elastic feel and rootsy clarity to his sound. A teenage drummer who was already a proven master of rhythms and offbeat patterns with an ear for both avant-garde jazz and the burgeoning sound of rock.

In the end, the arc of their shared evolution—an intuitive process that was known primarily by five stellar studio releases: *E.S.P., Miles Smiles, Sorcerer, Nefertiti* and *Miles in the Sky*—is still shaping the path of modern jazz today. Yet it was in live performance that their night-by-night progress was most astonishing and discernible, as the ballads and standard bop tunes that had been Miles's mainstay since the '50s began to give way to newer songs with looser, unusually shaped structures with strange titles like "Agitation," "Footprints," "Masqualero," and "Riot." Over time, their ability to lock into each other with an acuity approaching telepathy—the title of their debut album *E.S.P.* was not chosen arbitrarily—became both a defining quality, and a way to mark their development.

Naturally, it is at the tail end of the arc that one would expect to find the music that captured Miles, Wayne, Herbie, Ron and Tony at the top of their game, challenging and supporting each other, taking chances in their performances that most other groups would not dream of doing publicly.

The performances on this collection reveal precisely that. During a multiple-week European tour at the close of their last full year together, the group was sporting a fully integrated sound that felt refreshingly modern: spontaneous and unusual yet with the familiar passion for melody and rhythmic excitement that had always been primary elements in all that Miles Davis touched. That it took place in 1967, a pivotal year on so many levels, had more than a little to do with it.

Around that time everything was in flux. Music, politics, race relations, everything. Nobody seemed to know where things were going: everybody seemed confused—even a lot of artists and musicians who all of a sudden seemed to have more freedom than we ever had to do our own thing.

— Miles Davis on the year 1967

In the closing months of 1967, anyone with a stake in the world of music and popular culture was looking back on a year of rapid, disarming change. Of all people, it would seem that Miles Davis—the master of perpetual motion—would have been the least affected by changing times. To him, musical progress had never been less than a career imperative. By '67, he could claim significant responsibility for three major musical shifts—Cool, hard-bop and modal jazz—each innovative step increasing in influence over time. With his Shorter/Hancock/Carter/Williams team, Miles had already carved a looser approach to post-bop material that seemed swayed by the structural flexibility and freedoms typical of Ornette Coleman, yet without the alto saxophonist's hard-edged dissonance. "Free-bop" was the name chosen later for Miles's fourth and latest shift.

Yet, in '67, Miles was acutely aware of the hurtling changes around him, just as he was of his own bellwether role in jazz. He was proud of his career and of his new band; he even seemed magnanimous that another had assumed his place as leader on the jazz scene.

"Trane was on a search, and his course kept taking him farther and farther out . . . he was expressing through music what H. Rap Brown and Stokely Carmichael and the Black Panthers and Huey Newton were saying with their words, what the Last Poets were saying in poetry. He was their torchbearer in jazz, even ahead of me . . . I had been it a few years back, now he was it and that was cool with me."

On July 17, Coltrane passed away from liver cancer; the entire jazz world felt the shock, including Miles ("Trane's death seemed to put a lot of confusion in a lot of people."). Whether it was his colleague's demise, the anchor-less vibe of the season, an urge to regain the driver's seat on the jazz scene—or some combination thereof—Miles spurred his quintet into their final, creative phase that summer.

Within six months, Miles's free-for-all approach—as these recordings attest—positioned the trumpeter once again in the lead. Musicians followed his every move; critics penned glowing reports. *No Better Small Group in Jazz* read the headline of an early September review by Ralph J. Gleason in the *San Francisco Examiner*. Concert promoters regarded him as a must-have on festivals or any event featuring multiple jazz artists.

George Wein saw Miles's '67 quintet as "one of the greatest groups in the history of jazz, I think. They were playing some fantastic things—intricate shit. There was the modal thing involved because Miles hadn't yet left behind the ideas from *Kind of Blue*. But when Herbie and Wayne added their ideas, I had *never* heard harmonies like that, the way they played."

> During October and November, concerts in 17 European cities will feature such jazz musicians as Miles Davis, Herbie Mann, Thelonious Monk, Gary Burton, Archie Shepp, Sarah Vaughan, the [Newport] Workshop Guitars, and the Newport All Stars . . . led by George Wein.
>
> — *Billboard*, October 7, 1967

At the outset of the '60s, Wein had struggled to develop the Newport brand in Europe by simultaneously touring an increasing number of jazz artists from country to country. By '67, the idea had taken root, and with sponsorship assistance from Pan American Airlines and the U.S. Travel Service, a government agency, eight acts were hired to perform dates in cities as far ranging as Antwerp, Belfast, London, Rotterdam, Stockholm, Helsinki, Copenhagen, Berlin, Paris, and Barcelona.

It was billed as "Newport Jazz Festival in Europe" and though not every group performed in all 17 cities it was an ambitious, historic and well-documented undertaking. Much of the footage that eventually became *Thelonious Monk: Straight, No Chaser*, the 1988 documentary produced by Clint Eastwood and Bruce Ricker, was shot during this tour. In many cities, state-run radio and television filmed or taped the performances for the purpose of live broadcast, then filed away these recordings.

Typical of Wein's vision, the tour included jazz in all of its extant flavors. As a mark

of its wide embrace, the participants ranged from New Orleans banjo player Elmer Snowden, original leader of Duke Ellington's Washingtonians, who was 67, to Tony Williams, then just 21.

"I always did have that philosophy from the beginning at Newport in 1954, Jazz from J to Z, when I had [guitarist] Eddie Condon and [pianist] Lennie Tristano in the same show. The concept was that each city got the equivalent of three nights of music, two different bands each night, all different styles."

Memories of the touring menagerie cover the delights and complaints of life on the road. Gary Burton crossed paths with Miles's group in an airport, and remembers Tony Williams saying that "due to the schedule, they were using borrowed basses and drum sets, and he wished they had their own equipment." Wein, whose All-Stars included a number of swing veterans, recalls being approached by the young drummer in Stockholm: "'I want to sit in with you guys,' Tony said. He wanted to play with [saxophonist] Buddy Tate. It was a great compliment."

Bob Jones, a longtime producer on Wein's staff then tour managing Monk's entourage, remembers most venues were major halls—"Salle Pleyel in Paris, De Doelen in Rotterdam, the Tivoli in Copenhagen"—that held from 2000 to 4000 people, and were consistently packed. Technical support was typical of the day: "very, very limited—three or four microphones on the stage at most. There were no [stage] monitors for the musicians." But he also found "that the audiences in Europe were far more liberal and varied than Americans in their tastes. It would not have occurred to them to think that there was a mish-mash if you had Archie [Shepp] and Monk on the same bill."

In fact, the quintet led by *avant-gardista* Shepp, whose star was then rising high given his role as an heir-apparent to Coltrane, was most often paired with Miles's quintet. It was a double-bill that in many cities tested allegiances, as some younger listeners gravitated to the more outwardly dramatic sound of Shepp's "New Thing" group. But to many it seemed something was happening in the music of Miles's quintet that was equally engaging and free, less elemental and more intellectual.

"We took care of the rough edge," says trombonist Roswell Rudd, who was part of Shepp's lineup. "What Miles did was to take the music to a level of sophistication that hadn't been achieved before—spacing out the rhythm, not playing every beat, so they could imply so much more, hitting accents every so often to cue everybody in."

Critics remarked on the formless flow of the set, and especially of how Miles never actually ended a song. It was true—sometime in early '67, Miles had begun to play one song into the next, rather than wait for a final downbeat of each tune and attendant applause, essentially lacing together his entire set-list into one unbroken suite. The rest of the band listened and followed his lead, their concerts becoming known for a sustained restlessness that never seemed to flag no matter the tempo.

Miles had done this sort of thing before. In 1956, on *Miles Ahead*, his first collaboration with Gil Evans for Columbia Records, each track memorably segued to the next. During that same period, the trumpeter habitually ended his sets by leaping into "The Theme"—a set-closer shared by a number of hard-bop ensembles—before the last song had concluded. By the end of '65, the length between tunes in concert could be measured in finger snaps.

But this was different. The quintet had come to treat song melodies as perfunctory gestures, signposts along the way; the lion's share of their energy and focus was devoted to the flow of solos and other spontaneous events that rapidly ensued after the theme. Audiences were challenged to maintain deeper, extended focus, unsure when or whether to clap when a recognizable melody suddenly cycled by.

Inside the high-energy cauldron of the quintet, Miles's seamless sets seemed not so much a distinct, new move but simply another, organic step in the group's path, according to Herbie Hancock.

"I think it went along with the evolution of the band—Miles would start into the next tune before we'd actually get to an ending of the first one. I never really focused that much on why Miles started doing something in particular or when, but I think Miles had a very acute sense of what would work in front of an audience, like figuring out a tune like 'Agitation' is best as an opening statement."

"Agitation"—then a new Miles original—with its super-charged, out-of-the-gate feel, provided Miles's concerts of the time with a grabber from the outset, his explosive trumpet runs matching the complementary quality of Williams's drumming (Journalist Valerie Wilmer caught the show in London and wrote of how Williams "spurs [Miles] into moments of starkly screaming beauty."). This was *not* the downtempo, muted balladeer of old, Miles seemed determined to make clear from the start.

The departure of older material in favor of newer compositions was another of the group's growth rings, as was the reworking of a few old friends, some that had been around for more than fifteen years. "'Round Midnight" opened as a Miles feature, all ambivalent emotion (check the abstract yearning in his Copenhagen performance!) leading to the explosive, rhythmic interlude, from which Shorter took off like a shot. Or "Walkin'": what once was a cool, sassy strut had become a fleet joyride, the blues form opening itself to a variety of approaches; catch Shorter's mostly unaccompanied solo in Paris, the hall reverberation adding shadow and poignancy, followed by Hancock's colorful improvisation. And if one might think Miles's chosen mood for ballads was limited to melancholy, dig his warm and playful take of "On Green Dolphin Street" in Antwerp.

Herbie Hancock explains the reasoning behind what was discarded and what remained. "Whatever got edited out of our repertoire, we grew to understand was part of the development of the band. Certain tunes didn't really fit our direction at the moment and went by the wayside while some songs were less restrictive than others, whether harmonically or rhythmically, and stayed. Wayne contributed some major compositions like 'Footprints,' which had just enough structure to relate it to what Miles had done before but there was inherently enough freedom in it to bridge the past and the present."

Their set-lists changed little. The real change was how the band tackled the melodies each evening, what new excursions and ideas could, for example, turn the normally introspective "I Fall In Love Too Easily" into a series of burning solos (as they did in Karlsruhe). In Copenhagen, "Masqualero" comes across moody and meandering (foreshadowing the general vibe of *Filles de Kilimanjaro*) while in Antwerp it finds a drive and clarity that make it a centerpiece of the set. In Karlsruhe, Miles uses his longtime set-closer "The Theme" as a cursory, half-minute valediction; in Paris, he turns it into a swinging, full-length, hard-bop workout.

"It helped that our library was so constant," says Ron Carter. "It made it easier for us to develop ideas night by night. It wasn't like we were fighting to remember the changes to a new tune. And it wasn't so much a matter of reinventing a tune as having the memory to develop something from Tuesday—a strange phrase or something—so that by the weekend, the music could have a whole new format to it. That was a part of the process of panning for our music."

Another basic tenet, as Wayne Shorter describes in his autobiography *Footprints*, was not just surprise—but surprise through reduction, through deciding what not to play. "When I heard those guys dropping the bottom out from under me, I knew it was 'Go For It' time...it was like, This is what freedom means. The awareness was that the great responsibility that came with the territory was to push the envelope."

It's one thing to hear the music and imagine the impact; it's another to witness how Miles looked, still dapper with the ties and skinny lapels, with his group in matching tuxes, and how he walked into the spotlight making it seem the only place he could be, or that the audience would want to be. One senses the deep respect with which they were held, and with which they carried themselves. Notice the quiet comments or slight stage movements that Miles used to direct the group, as well as the intensity of focus and lack of distraction between all.

I never think about an audience. I just think about the band. And if the band is all right, I know the audience is pleased. I don't have to hold the audience's hand. I think audiences are hipper than musicians think they are.

— Miles Davis to drummer Arthur Taylor, 1968

Looking back on the social and cultural shifts brought on by the preceding year, few at the start of 1968 could have predicted the more seismic changes waiting just around the corner. The world—and with it, jazz—would never be the same. To many, the groundbreaking music of the Miles Davis Quintet at the height of their fourth year together represented the calm before the electric storm. They carved a way that many musicians from a variety of genres would follow.

These performances offer a rare chance to enjoy and compare five stops on their musical journey, to appreciate the liberty they granted themselves as they threw expectations to the wind and trusted their collective musicianship on a nightly basis. The open-eared intricacy, intuitive genius and palpable sense of challenge that defined Miles's last great quintet in performance are on full display.

Miles famously would say that he was satisfied if he heard three good notes in an evening. This collection offers a number that certainly far exceeds that, and it yields a lot more satisfaction.

— *Ashley Kahn*, July 2011

Ashley Kahn is the author of *Kind of Blue: The Making of the Miles Davis Masterpiece*, *A Love Supreme: The Story of John Coltrane's Signature Album*, and other titles. He teaches music history and journalism at New York University.

PRODUCERS' NOTE:

This is the first of a projected series of Miles Davis releases of rare recordings from around the world that have either never been issued in authorized form, or have never been issued at all. While there are many live recordings of Miles from 1961–1965 and from 1970–1975, this is the first ever collection of authorized live recordings from the 1966–1969 period.

Of the three shows included here Antwerp has been available only on bootlegs and Copenhagen has never been available prior to now. The Paris show, while having been bootlegged, is being issued here for the first time complete with the first two songs—"Agitation" and "Footprints"—thanks to Miles discographers Jan Lohmann and Peter Losin. Otherwise, all of the masters in this set are taken from the original sources obtained directly from the broadcast centers of the respective cities.

Michael Cuscuna and Richard Seidel,
July 2011

1

Recorded 10/28/67 at Konigin Eliza bethzaal, Antwerp, Belgium

1. Agitation (5:27)
   (Miles Davis)
2. Footprints (9:37)
   (Wayne Shorter)
3. 'Round Midnight (7:38)
   (Thelonious Monk-Cootie Williams-Bernie Hanighen)
4. No Blues (11:15)
   (Miles Davis)
5. Riot (3:40)
   (Herbie Hancock)
6. On Green Dolphin Street (8:26)
   (Bronislau Kaper-Ned Washington)
7. Masqualero (8:54)
   (Wayne Shorter)
8. Gingerbread Boy (5:56)
   (Jimmy Heath)
9. The Theme (1:16)
   (Miles Davis)

2

Tracks 1-5 recorded 11/2/67 at Tivolis Koncertsal, Copenhagen, Denmark

1. Agitation (6:15)
   (Miles Davis)
2. Footprints (9:01)
   (Wayne Shorter)
3. 'Round Midnight (7:16)
   (Thelonious Monk-Cootie Williams-Bernie Hanighen)
4. No Blues (14:41)
   (Miles Davis)
5. Masqualero (10:01)
   (Wayne Shorter)

Tracks 6-7 recorded 11/6/67 at the Paris Jazz Festival, Salle Pleyel, Paris, France

6. Agitation (6:36)
   (Miles Davis)
7. Footprints (10:36)
   (Wayne Shorter)

57

3

Recorded 11/6/67 at the Paris Jazz Festival, Salle Pleyel, Paris, France

1. 'Round Midnight (8:07)
   (Thelonious Monk-Cootie Williams-Bernie Hanighen)
2. No Blues (13:01)
   (Miles Davis)
3. Masqualero (10:09)
   (Wayne Shorter)
4. I Fall In Love Too Easily (10:34)
   (Sammy Cahn-Jule Styne)
5. Riot (3:39)
   (Herbie Hancock)
6. Walkin' (9:01)
   (Richard Carpenter)
7. On Green Dolphin Street (9:05)
   (Bronislau Kaper-Ned Washington)
8. The Theme (8:23)
   (Miles Davis)

Badisch Ludwig

Personnel:

Miles Davis – trumpet
Wayne Shorter – tenor saxophone
Herbie Hancock – piano
Ron Carter – bass
Tony Williams – drums

Part 1 was recorded on October 28, 1967 at the Konigin Elizabethzaal, Antwerp, Belgium by Belgian Radio and Television (BRT)
Part 2, tracks 1-5 were recorded on November 2, 1967 at Tivolis Koncertsal, Copenhagen, Denmark by Danish Radio (DR) © Danish Programming Company

Part 2, tracks 6 & 7 and Part 3 were recorded and broadcast on November 6, 1967 at the Paris Jazz Festival, Salle Pleyel, Paris, France on France Inter (ORTF). Radio Program Producer: André Francis. © INA, 1967

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